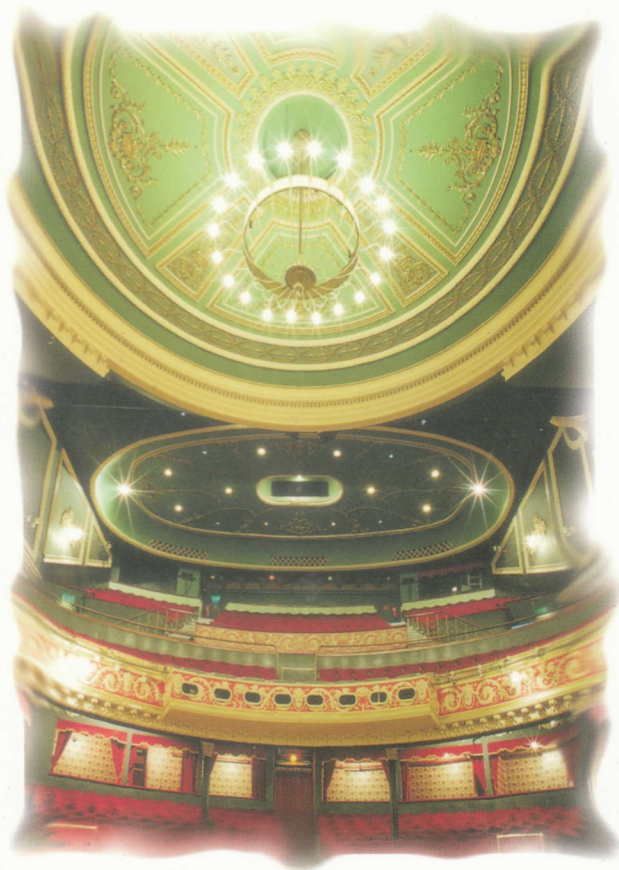


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IRELAND



THE TALES OF  
*Hoffmann*

# The Lap of Luxury

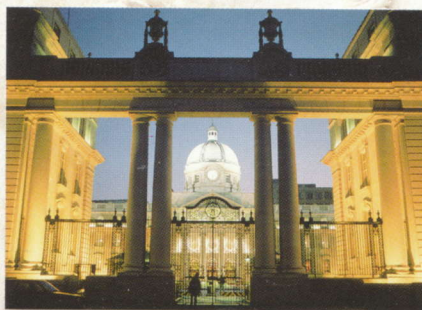
The politicians of  
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the curtain open, a group of gentlemen are treated to drinks by the lunchbox. The LICH... A little to  
HOFFMANN with a bottle of wine. In a gondola GIULIETTA and NICKLAUS' Aligned on by her, NICKLAUS begins the  
(A la terrasse, gentilhommes auxquels  
HOFFMANN devant une bouteille de  
encouragé et accompagné par elle, com...



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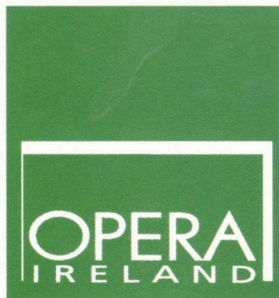
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This edition of  
**The Tales of Hoffmann**,  
published by Bärenreiter,  
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arrangement with  
Faber Music, London

April 18, 20, 22, 24 & 26, 1998 at 7.30 pm

There will be two 20-minute intervals

Surtitle translation: Andrew Sinclair  
(by arrangement with the Royal Opera, Covent  
Garden)

*Artistic Director:* Dieter Kaegi

*General Manager:* David Collopy



The background of the advertisement is a collage of several overlapping pages of musical notation. The pages are aged and yellowed, with various musical staves, notes, and clefs visible. A fountain pen with a dark brown body and gold-colored accents is positioned diagonally across the lower half of the image, resting on one of the musical pages. The pen's nib is pointing towards the upper left. The overall composition suggests a connection between music and business.

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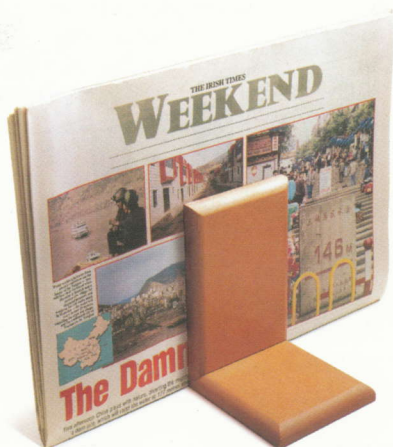
# CAST

## THE TALES OF *Hoffmann*

<i>Hoffmann</i>	Jean Pierre Furlan
<i>Nicklausse</i>	Marianne Rørholm
<i>Lindorf</i> <i>Coppélius</i> <i>Miracle</i> <i>Dapertutto</i>	}   Laurence Albert
<i>Andreas</i> <i>Cochénille</i> <i>Franz</i> <i>Pitichinaccio</i>	}   André Grégoire
<i>Olympia</i>	Ana Camelia Stefanescu
<i>Antonia</i>	Regina Nathan
<i>Giulietta</i>	Mary Ann McCormick
<i>The voice of Antonia's mother</i>	Deirdre Cooling-Nolan
<i>Nathanaël</i> <i>Spalanzani</i>	} Neville Ackermann
<i>Hermann</i> <i>Schlemihl</i>	} Camille Reno
<i>Luther</i> <i>Crespel</i>	} Jean-Jacques Cubaynes
<i>Répétiteur</i>	Mairéad Hurley
<i>Stage Manager</i>	Paul Carr
<i>Assistant Stage Manager</i>	Des Fleming
<i>Student ASM</i>	Rebecca Keeling

*Le contes d'Hoffmann* was first performed at the Opéra-Comique in Paris on 10 February 1881.

The first DGOS performance, sung in English as **The Tales of Hoffmann**, was at the Gaiety Theatre, Dublin, on 12 May 1945.



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# THE PLOT THE TALES OF *Hoffmann*

## **Act 1: THE TAVERN**

Lindorf, nemesis of the poet Hoffmann, intercepts a note from the prima donna Stella arranging a rendezvous with the poet. Hoffmann arrives with his friend Nicklausse and, after singing a song about the dwarf Kleinzach, is persuaded to relate the story of his three disastrous love affairs.

## **Act 2: PARIS**

Hoffmann is in love with the beautiful Olympia, who passes as the daughter of the scientist Spalanzani. In reality, she is a mechanical doll built by Spalanzani and his partner Coppélius. Nicklausse hints that Hoffmann is making a fool of himself, but the infatuated poet will not heed him. Coppélius destroys the doll when he discovers that Spalanzani has cheated him

## **INTERVAL – 20 MINUTES**

## **Act 3: MUNICH**

The consumptive Antonia is forbidden to sing by her father, Crespel, who fears the exertion would kill her, as it did her mother. Antonia and Hoffmann plan to elope, but the sinister Dr Miracle goads the girl into singing by making her believe that her mother's voice is calling to her. In a frenzy of passionate song, Antonia falls dead.

## **INTERVAL – 20 MINUTES**

## **Act 4: VENICE**

Dapertutto conspires to steal Hoffmann's reflection, and thereby his soul, by means of Giulietta's charms. Madly in love with Giulietta, Hoffmann needlessly kills his rival Schlemil in a duel. In vain ... all he has lost is his reflection!

## **Act 5: THE TAVERN**

Hoffmann finishes his tales. Was his quest for love worth the suffering?

# THE CREATOR OF *Hoffmann*

Jakob Offenbach was born near Cologne on 20 June, 1819. His father, Isaac Eberst, a Jewish cantor and itinerant violinist, having become known on his travels as "Der Offenbacher", began to use the name of his native town as a surname, and his children were Offenbachs from birth. In 1833 Isaac took his two sons to Paris, where Cherubini was sufficiently impressed by Jakob's cello playing to admit him to the Paris Conservatoire in spite of a ban on foreign students. After a year, Jakob, now known as Jacques, became impatient of academic discipline, left the Conservatoire, and began to earn his living as a cellist. He was soon playing in the orchestra of the Opéra-Comique, where he was often fined for playing pranks. Once he and his partner Seligmann arranged to play their cello parts taking alternate notes in turn. "Je vivais sans souci, dans l'attente de l'avenir", said Offenbach later.

Fromental Halévy, whose opera *La Juive* was the current sensation of Paris, encouraged Offenbach's passionate interest in opera, but it was his young German friend Friedrich von Flotow (the composer-to-be of *Martha*) who took the practical step of introducing him as a soloist in the salons of Paris. For his debut the two hastily wrote some pieces for cello and piano. "Soon", recorded Flotow, "my friend became the spoilt child of the Comtesse de Vaux's salon".

Meantime his waltzes, polkas and mazurkas were heard in popular concerts and published in the innumerable albums of such music which Parisians demanded. Jacques was not yet twenty. The next ten years enhanced his reputation as a cellist - he was dubbed "le Liszt du violoncelle" - but he found little encouragement in his ambition to compose comic operas. The

doors of the Opéra-Comique were closed to him, and were to remain so long after he became internationally famous. (No wonder. He had made fun of the great Meyerbeer. Later on, Meyerbeer enjoyed attending the Bouffes-Parisiens, but from an endearing sense of propriety, never went there on first nights. That would have been undignified!)

In 1844 Offenbach married Herminie d'Alcain, the step-daughter of John Mitchell, an English impresario. As a condition of the marriage he became a Catholic. When revolution broke out in 1848 he took his wife and daughter back to Cologne and called himself Jakob again. But after a year Jacques, the Parisian, returned to France in the wake of Louis Napoleon, of whose future Empire he was to be the entertainer-in-chief. Before long he was appointed Musical Director of the Comédie-Française, where he battled furiously with actors and subscribers. The only compositions required of him however, were entr'actes and incidental music.

Frustrated by these limitations, he was on the point of giving up and joining his sisters in America, when the announcement of a great Exhibition to be held in 1855 inspired him to write a bizarre little comedy called *Oyayaye ou la reine des Iles*, a story about a double-bass player and a cannibal queen. The piece was accepted by the Folles-Nouvelles, and its success kept him in Paris.

Nevertheless it was still hard to find other openings. For ten years he had been trying to get his work accepted at the Opéra-Comique, but in vain. "It was at this time", he wrote, "that, faced with the continuing impossibility of having my works performed, I had the idea of starting a musical theatre myself. It seemed to me that comic opera no



Poster for the 1881 Opéra-Comique production of Offenbach's *Les Contes d'Hoffmann*, Paris, Bibliothèque de l'Opéra.

longer existed at the Opéra-Comique; that truly light, gay, and witty music, music with life in it in fact, was gradually being forgotten. The composers working for the Opéra-Comique were creating miniature grand operas. I saw that there was a task to be done by the young musicians who, like myself, were cooling their heels at the door of the operatic theatre." In order to get a hearing he would have to have a theatre of his own. By pulling a few strings he acquired a theatre - the tiny wooden-built Salle Lacaze in the Exhibition grounds of the Champs Elysées - and permission to mount small-scale productions. "Ce petit spectacle d'été", ran his licence, "aurait pour titre les Bouffes-Parisiens." A licence for "a little summer show" was good enough for Offenbach. It gave him the independence he needed. In the next thirty years he wrote ninety operettas, an output which was to have its influence on every theatre

composer from Sullivan to Bernstein, from Franz Lehár to Cole Porter.

Offenbach's greatest successes, *Orphée aux Enfers*, *La vie parisienne*, *La belle Hélène*, *La Grand-Duchess de Gérolstein*, *La Périochole* and the like, have lasted well over a century and are firmly established in the international repertory, in opera houses whose directors would think long and hard before reviving the works of Halévy, Meyerbeer, or other revered contemporaries of Offenbach. Others, like *Barbe-bleu* and *Robinson Crusoe* have also come back into the reckoning, as have a number of his shorter pieces, most notably *Mesdames de la Halle*, *Monsieur Choufleur* *resterà chez lui* and *Pomme d'api*.

There is a sketch written after the disastrous opening of *Tannhäuser* in Paris, in which Mozart, Gluck, Weber and Grétry attack Wagner, who insists on playing them his "Symphony of the Future" (composed by Offenbach, of course). At that time Wagner wrote, understandably,

"O wie süss und angenehm,  
Und dabei für die Füße so echt bequem!  
Kra-k! Kra-k! Krakerakra-k!  
O herrlicher Jack von Offenbach!"

(Oh how pleasant! Oh how sweet!  
Perfect music for the feet!  
Crack! Crack! Crack-crack-crack!  
Oh marvellous Jack von Offenbach)

But the two composers later understood each other better, and after Offenbach's death, Wagner was to comment that "Il savait faire comme le divin Mozart". Rossini, too, had called him "le Mozart des Champs Elysées". Offenbach's early ambition was only to write comic opera and light music. But it would have been surprising if a composer capable of melody of such





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moving eloquence as, for instance, the song of the King of the Boeotians in *Orphée*, had never turned his thoughts to grand opera. When, in 1863, the Vienna Opera commissioned him to write a full-scale serious work, he seized the opportunity eagerly. *Die Rhein Nixen* was presented at the old Hofoper, where the Hotel Sacher now stands in Vienna, in February 1864. It was an utter failure, but is of interest in that its principal motif, which supplies the overture, a central chorus, and the finale, is the barcarolle which later figured in *Les contes d'Hoffmann*. As it happened, at the first performance of *Hoffmann* in Paris the Venetian scene was omitted for reasons of length, but the barcarolle was retained.

With the coming of the new Republic, Offenbach's amazing run of success in operetta at last began to decline. He had become something of a symbol of the society of the second Empire, and as such he was persona non grata with the Republican press, which attacked him viciously as an "Empire man". His gay and witty piece *La Grande-Duchesse de Gérolstein*, written only eight years earlier, was banned because of its pacifism, an ironic indication of the extent to which the mood of the times had turned against him. Even his old friends and collaborators Henri Meilhac and Ludovic Halévy (nephew of Fromental Halévy) deserted him to work with Charles Lecocq. He turned once again to the idea of composing a more serious work.

His choice of subject is significant. The heroic grand opera based on classical

mythology was obviously ruled out. After reducing this kind of opera to ridicule in *Orphée* and other pieces he could hardly have had the face to treat such a subject seriously himself. A straightforward dramatic love-story was not the sort of subject to suit his satirical and astringent turn of mind. But romantic material of a different kind was available and had already been exploited successfully on the Parisian stage. The grotesque fantasies of E.T.A. Hoffmann had been a feature of the German literature of Offenbach's youth, and in 1851 Michel Carré and Jules Barbier had written a play based on three of the tales, introducing a part-realistic, part-fantastic version of Hoffmann himself as protagonist.

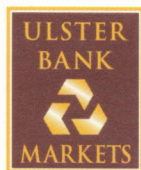
Though Offenbach was only fifty-eight when he began work on *Les contes d'Hoffmann*, he was to all intents an old man. He had always been "the thinnest man in Paris". Now he was crippled with gout, and a weak chest was confining him more and more to his room. He no longer wrote at lightning speed with a party going on around him, or at the desk which had been fitted in his carriage so that he need not waste time on his way to and from the theatre ("J'ai ... un vice terrible, invincible, c'est de toujours travailler") but worked at *Hoffmann* slowly and in solitude, giving it far more revision than he would ever have had time for in earlier days. He had abandoned the role of enfant terrible of French music, and was such a respected figure that, when it was known that he wanted to use *Les contes d'Hoffmann* as a libretto, Hector Salomon, chorus master at the Opéra, withdrew his own almost completed score on the same theme in deference. Offenbach, who had been born a German Jew, died as a French Catholic on 5 October, 1880.

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# WHICH *Hoffmann*?

'I shall die with a tune on the tip of my pen', Jacques Offenbach is quoted as having said to a colleague who accused him of being what we would nowadays probably call a workaholic. And how prophetic those words would turn out to be. The master of opéra bouffe did indeed die while still working on the score of *The Tales of Hoffmann*, the work that was intended to fulfil his lifelong ambition of making a mark in the world of serious opera.

Because he wasn't around to oversee its production and fine-tune the work into a definitive version, as was his wont, Offenbach's last creation went out into the world in a compromise version that omitted quite a lot of the original score, yet managed to find room for some music that Offenbach didn't actually write. Offenbach had been commissioned by the Théâtre de la Gaîté-Lyrique to write a through-composed work with recitatives and a baritone in the title role. But when the Gaîté-Lyrique went

bankrupt and the piece was taken on by the Opéra-Comique, he had re-fashioned the half-finished work into the standard opéra comique format of separate numbers, spoken dialogue and a tenor hero. And all of this had to be done by the dying composer at feverish pace.

The unfinished work was prepared for staging by the ubiquitous Ernest Guiraud, who had also written the recitatives for Bizet's *Carmen*, and eventually premiered on 10 February 1881. The standard performing text, the one published by Choudens and used for most performances and recordings until the mid-1970s, evolved during the early years of the present century. In 1977, a completely new critical edition prepared by the German musicologist Fritz Oeser was published. This is the version on which Opera Ireland's new production is based, although several of the more popular elements of the Choudens edition have been retained



## THE REAL *Hoffmann*

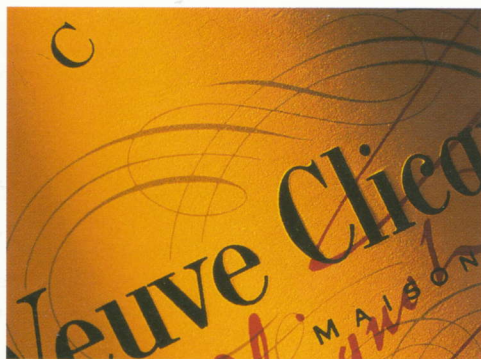
Ernst Theodor Amadeus Hoffmann (1776-1822) must have been the most versatile German of his day, having achieved success in four different professions. Trained as a lawyer, he became for the last six years of his life Chairman of the Supreme Court of Justice in Berlin. He composed eleven operas and two symphonies. His admiration of Mozart led him to change his third Christian name from Wilhelm to Amadeus. He was Musical Director of the Bamberg

Opera and later of Seconda's Opera at Leipzig.

But it was as an author that he earned international fame, in fiction ranging from fairy tales of whimsical charm to morbid and grotesque stories which bear a resemblance to Edgar Allan Poe's *Tales of Mystery and Imagination*, though Hoffmann's work is richer in symbolism and psychological insight. He was an ugly little



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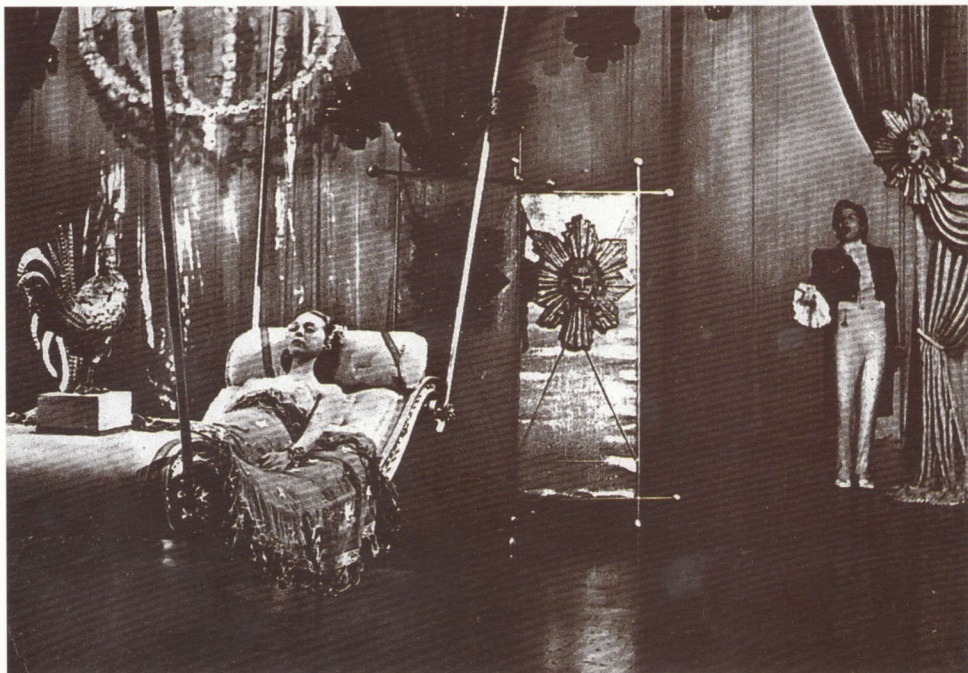
■ Veuve Clicquot ■

CHAMPAGNE OF THE SEASON

man (the Kleinsack aria in the opera is essentially about himself), but had a fairly extensive love-life. He was fond of convivial company, and his excessive drinking is thought to have hastened his death at the age of forty-six. If the picture drawn of him in Offenbach's opera departs from reality, that is typical of the way in which his own writing constantly moved in and out of fantasy. His characteristic blend of the real and the unreal was maintained by Barbier in the opera libretto, though the three central acts are only rather loosely based on single incidents in the tales from which they were taken. The Olympia tale comes from *Der Sandmann*; Antonia is a character in *Rat Krespel* (*Councillor Crespel, or The Violin of Cremona*); and the Giulietta episode is taken from *Die Geschichte von verlorren Spiegelbilde* (*The Tale of the Lost Reflection*).



E.T.A. Hoffmann: etching by Ludwig Buchhorn after a self-portrait by Hoffmann



Hoffmann (Robert Rounseville) sings to the sleeping Olympia (Moira Shearer, who mimed to the singing voice of Dorothy Bond); a scene from the 1951 Powell & Pressburger film version of *The Tales of Hoffmann*.



### **JEAN-PIERRE FURLAN / tenor (France) Hoffmann**

Originally a prize-winning trumpet student, Jean-Pierre Furlan studied singing with Madame Christiane Patard and made his operatic debut as Hoffmann at the Salle Gaveau in Paris in 1992. Engagements followed in Nantes, Avignon, Monte Carlo, Lausanne and at the Orange Festival in roles such as Paris in *La Belle Hélène*, Rosillon in *The Merry Widow* and Laertes in Thomas's *Hamlet*.

In 1993-94 he sang the Duke of Mantua in *Rigoletto* at the Opera du Rhin in Strasbourg and Berlioz's Faust in Avignon. He repeated Verdi's Duke in Malmö in Sweden during the next two seasons and also sang Pinkerton there. In 1994 he also appeared at Wexford as Marcello in Leoncavallo's *La Bobème* and as Gounod's Faust in Liège. He sang Pinkerton at La Fenice in Venice in Summer 1996 and was back there the following year to sing in Berlioz's *Romeo and Juliet Symphony*. Last year he sang Edgardo in *Lucia di Lammermoor* in Toulon and made an exceptional debut at La Scala, Milan as Gounod's Faust, alongside Samuel Ramey's Méphistophélès. Next on the list are Alfredo in *La traviata* at the Opéra de Massy and another Berlioz Faust at the Opéra d'Avignon.

Recent concert work has included Beethoven's *9th Symphony* in Reims and Chartres and the Berlioz *Requiem* under Michel Plasson at the Omnisport di Bercy in Paris.

### **LAURENCE ALBERT / bass-baritone (USA)**

**Lindorf/Coppélius/Miracle/Dapertutto**

After making his debut in his native USA under Leonard Slatkin, Robert Shaw and Gary Bertini, Laurence Albert came to Europe in 1984 where he has since performed at the Opéra Bastille, the Châtelet Théâtre and the Salle Pleyel in Paris; the Oper Frankfurt and the Alte Oper in the same city; as well as at the theatres of Strasbourg and Nancy. With a vocal range that encompasses both bass and baritone, his roles include Osmin in Mozart's *Die Entführung aus dem Serail*, Méphistofélès in Gounod's *Faust* and the title role in Verdi's *Rigoletto*. Recent concert performances include a television broadcast of César Frank's *Béatitudes* in Brussels with José Van Dam, Bach's *St Matthew Passion* at the Three Choirs Festival in Worcester, Verdi's *Requiem* in Liverpool and a broadcast of Elgar's *Dream of Gerontius* with the BBC Philharmonic. ON CD he can be heard in Handel's *Messiah* on Carlton and the rarely-heard *Oedipe* by Enescu on EMI Classics.

## BIOGRAPHIES

---

### **ANA CAMELIA STEFANESCU** / soprano (Romania) Olympia

Born in Bucharest in 1974, she studied at the Dino Lipatti Music School there with Ionel Voineag and Adreiana Rosca. She has won awards in many competitions, including the Verviers International Competition and the prestigious Reine Elisabeth International Music Competition in Belgium, where she took second prize. Ana Camelia Stefanescu is currently a principal artist with the Romanian National Opera where she has sung Donizetti's Lucia, Rossini's Rosina, Strauss's Zerbinetta and Mozart's Zerlina and Queen of Night. The Queen of Night was also the role in which she made her Italian operatic debut at the Teatro Comunale in Florence last season and her first appearance at the Vienna State Opera. She has sung it, too, on tour in Japan with the Deutsche Staatsoper and she will shortly repeat the role in Berlin. Ana Camelia Stefanescu has made several recordings with the Romanian broadcasting Corporation and for WDR in Cologne. She has also given concerts and recitals in Romania, Poland, Switzerland, France, Holland, Luxembourg and the UK.

### **REGINA NATHAN** / soprano (Ireland) Antonia

Regina Nathan studied in Dublin and London and, after several competition successes, launched her professional career as Susanna in Glyndebourne Touring Opera's *Figaro* in 1992/93. She has since sung Mimi and Gluck's Euridice at the Lucerne Stadttheater, Mimi and Susanna with Opera Ireland, Donizetti's Adina and Bizet's Lelia with Scottish opera, Gilda in an RTÉ Prom, Zerlina in Czechoslovakia, Medina in Mark Anthony Turnage's new commission *Country of the Blind* (Aldeburgh Festival/ENO), Cavalli's *La Calisto* in Zurich, Erfile in the world premiere of Scarlatti's *Il telemaco* at Opéra de Nice, Melanto in Monteverdi's *Il ritorno d'Ulisse in patria* in Geneva, Zdenka in Strauss's *Arabella* at the Amsterdam Concertgebouw as well as Verdi's Violetta and Carlisle Floyd's Susannah at Opéra de Nantes. In addition, she enjoys a busy oratorio and concert career both in Ireland and elsewhere in Europe. She has made several recordings, including Mahler's *8th Symphony* under Edo de Waart for BMG. In 1991 she was voted Outstanding New Entertainer by the National Entertainment Award's and in 1993 was the subject of a television documentary screened by RTÉ.

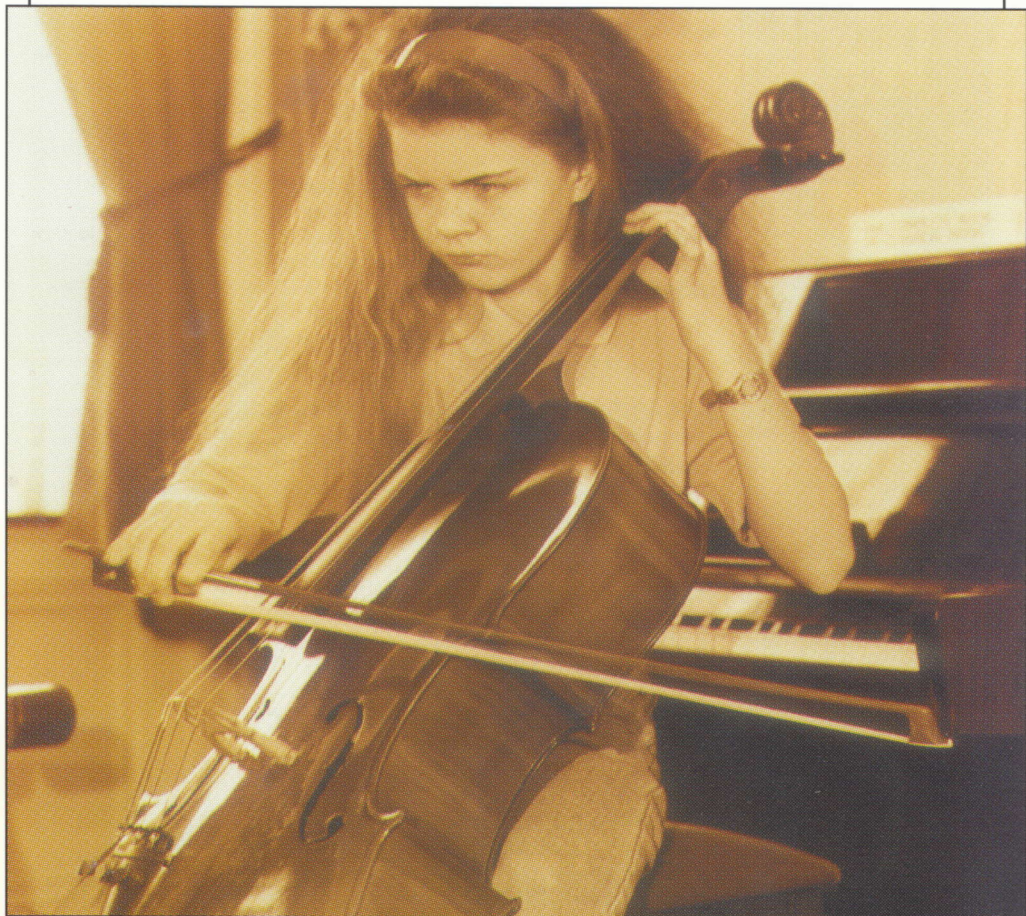
### **MARY ANN MCCORMICK**

#### **/ mezzo-soprano (USA) Giulietta**

Mary Ann McCormick, who was Olga in Opera Ireland's acclaimed *Eugene Onegin* last December, is one of the most gifted American mezzos of her generation. Equally comfortable in concert and opera, she has worked with conductors such as Masur, Marriner, Slatkin, Levine and Sawallisch. With the last named she has performed in recital in Philadelphia and Tokyo. In opera she has performed in, among others, the New York Metropolitan, The Chicago Lyric and Santa Fe houses in *Così fan tutte*, *Ariadne auf Naxos*, *La Cenerentola*, *Il barbiere di Siviglia*, *Les contes d'Hoffmann*, *Giulio Cesare* and Corigliano's *The Ghosts of Versailles*. She has performed with the New York Philharmonic, the Philadelphia, the Montreal, the Boston and the Cleveland orchestras as well as with the Academy of St Martin-in-the-Fields in repertoire ranging from Beethoven's *9th Symphony* to Corigliano's *Of Rage and Remembrance*. For Deutsche Grammophon she sings with the Emerson Quartet in the premiere recording of Webern's *Three Pieces for String Quartet*.



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### MARIANNE RØRHOLM

/ mezzo-soprano (Denmark) Nicklausse

Marianne Rørholm studied in Copenhagen at the Royal Danish Academy of Music and at the Opera Academy. She has performed in the opera houses of Copenhagen, Frankfurt, Düsseldorf, Cologne, Berlin, Basel, Amsterdam, Brussels, Liège, and La Scala, Milan as well as at the festivals in Aix-en-Provence, Ludwigsburg and Glyndebourne. Her wide repertoire of roles includes Mozart's Cherubino, Dorabella, Annio (*Tito*) and Zerlina; Muse/Nicklausse in Hoffmann, Minerva in *Il ritorno d'Ulisse in patria*, Preziosilla in Verdi's *Forza*, Bellini's Romeo, Stravinsky's Baba, Strauss's Composer and Octavian; and Rossini's Cenerentola, Isolier in *Le Comte Ory*, Marchesa Malibea in *Il viaggio a Reims* and Rosina in *Il barbiere di Siviglia*. Recently she has performed Bach's *St John Passion* in Japan and Dvorák's Requiem in Zurich with Sawallisch; Mahler's *Resurrection Symphony* in Copenhagen with Sinopoli and in Göteborg with Chung; Berlioz's *Le nuit d'été* in Helsinki and Turku with Kamu. Marianne Rørholm's operatic recordings include *Salome* with Sinopoli, *Ariadne auf Naxos* with Masur and *Giulio Cesare* with Jacobs. Due for release are another *Salome* and Nielsen's *Maskerade*. Her next stage role will be Ramiro in Mozart's *La finta giardiniera* in Montpellier.

### ANDRÉ GREGOIRE / tenor (Belgium)

Andrès/Cochenille/Franz/Pitchinaccio

Having received Honours Degrees in singing and lyrical art from the Royal Conservatoires in Liège and Mons, André Grégoire sang his first theatre roles in Charleroi and Dijon before becoming a soloist at the Opéra Royal de Wallonie in Liège. His roles there included Monostatos in *Zauberflöte*, Pang in *Turandot*, Triquet in *Onegin*, Morfontaine in *Manon*, Remendado in *Carmen* and Spalanzani in *Hoffmann*. At the Monnaie in Brussels he has sung in Janáček's *From the House of the Dead* and Monteverdi's *Poppea* as well as in the latter's *Il ritorno d'Ulisse* at Flanders opera and in Liège. He has directed performances of Mozart's *Requiem*, Milhaud's *L'homme et son désir* and Verdi's *Simon Boccanegra* and has performed in concerts, principally in the Palais de Beaux Arts in Brussels, and on radio and television. André Grégoire has been professor of singing and lyrical art at the Academy of Music in Etterbeek since 1984 and he began teaching at the Liège Conservatoire in 1991.

### DEIRDRE COOLING-NOLAN

/ contralto (Ireland) The voice of the mother

The first ever winner of the Golden Voice of Ireland, she was born in Dublin and studied vocal technique with Dr Veronica Dunne and presently studies with Sister Peter Cronin. After qualifying as a speech therapist, she continued intensive training with Jennie Reddin. With Opera Ireland she has sung La Cieca in *La Gioconda*, Bertha in *Il barbiere di Siviglia*, Annina in *Der Rosenkavalier*, Nanja in *Yevgey Onegin*, Suzuki in *Madama Butterfly* and Maddalena in *Rigoletto*. In operetta she has sung Orlofsky in *Die Fledermaus* and Czippa in *The Gypsy Baron* as well as all the main G&S contralto and mezzo roles. She has toured with OTC, giving concert performances and holding school workshops. Her vast concert and oratorio repertoire includes the major choral works of Bach, Handel, Rossini, Verdi and Elgar as well as contemporary pieces by de Bromhead, Bergman, Buckley, Wilson and Maxwell Davis. She sings regularly with RTE in public concerts and studio recordings.

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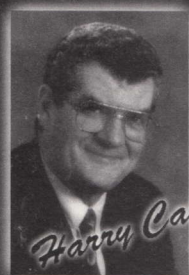
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### NEVILLE ACKERMANN / tenor (UK) Nathanaël/Spalanzani

Neville Ackermann studied in Cheltenham, as well as with the late Tito Gobbi in Italy. He has won many awards in opera, Lieder and oratorio, and has sung a wide repertoire of operatic roles with Scottish Opera, Welsh National Opera and other companies in Britain, Ireland, mainland Europe and Japan. These include Aegisthus in *Elektra*, Pollione in *Norma*, Nadir in *Pearl Fishers*, Pang and Pong in *Turandot*, Pinkerton in *Madama Butterfly*, Basilio and Curzio in *Figaro*, Enzo in *La Gioconda* and Siegmund and Siegfried in Nuremberg Pocket Opera's one-night version of Wagner's *Ring*. Most recently he has sung Canio in *Pagliacci* for Pimlico Opera, Siegmund in *Die Walküre*, the title role in *Hoffmann* in Nuremberg, Cavaradossi in *Tosca*, Radames in *Aida* in London's Holland Park and last December was Triquet in Opera Ireland's *Eugene Onegin*. He was also the tenor soloist in Beethoven's *Ninth Symphony* at the new Cairo Opera House.

### CAMILLE RENO / baritone (Canada) Hermann/Schlemil

After taking a degree in Architecture, Canadian baritone Camille Reno studied singing in Montreal and Bologna. His professional debut was in *Così fan tutte* in Montreal in 1991. Membre Artist at the Montreal Opera, he sang, either on-stage or in concert, Escamillo and El Dancaïro in *Carmen*; Marcello and Schaunard in *La Bobème*; Frank in Puccini's *Edgar*; Mercutio in *Roméo et Juliette*; and Raul de Gardefeu in *La vie Parisienne*. He has also sung Mozart's Don Giovanni, Leporello, Figaro, Count Almaviva and Papageno; Rossini's Figaro and Dandini; and Falke in *Die Fledermaus*. He sang Masetto at the Loches Festival in France and his most recent assignments were *La Bobème* in Biel and Donizetti's *La fille de régiment* and Prokofiev's *Betrothal in a Monastery* in Geneva's Grand Théâtre. Coming up next are Ezio in Verdi's *Attila* and Escamillo.

### JEAN-JACQUES CUBAYNES

#### / bass (France) Luther/Crespel

Jean-Jacques Cubaynes was born in Toulouse, where he received a Doctorate in Chemistry at the University. He began his studies in singing there, and went on to complete his training at the Opéra Studio de Paris. His debut at the Capitole in Toulouse in 1978 was followed by appearances in important French theatres as Basilio, Colline, Don Giovanni, Méphistophélès, Arkel, Banquo, Sarastro and Massenet's Don Quichotte. Dublin first heard him as Angelotti in *Tosca* and the Commendatore in *Don Giovanni* in 1988, and he has also sung in Belgium, Germany and Spain as well as at the Bregenz Festival in Austria. In 1987 Jean-Jacques Cubaynes made his debut at the Paris Opéra as Publio in *La clemenza di Tito* and the Voice of Neptune in *Idomeneo* under Hogwood. In 1991 he sang the Old Hebrew in *Samson et Dalila* under Chung at the Bastille, where he also appeared in *Un ballo in maschera*, *Carmen* and Messiaen's *Saint François d'Assise*. At the end of the current season he will give a recital at the Toulouse Capitole and singing in *Samson et Dalila* in Saint-Etienne and Shostavovich's *Lady Macbeth of Mtsensk* in Nantes. On CD he sings in EMI Classics' recordings of Gounod's *Mireille* and Roussel's *Padmavati*.



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### CLAUDE SCHNITZLER (France) Conductor

Born in Strasbourg, Claude Schnitzler received his musical education there (in organ, harpsichord, conducting and composition) before specialising in conducting at the Mozarteum in Salzburg.

Equally at home in traditional and contemporary repertoire, Claude Schnitzler has conducted an eclectic mix of symphonic and operatic music. In 1995 he conducted the world premiere of Jean Prodromidès's opera *Goya* at Opéra de Montpellier, and will conduct it again in Marseilles later this year. His direction of the French-language premiere of Britten's *Owen Wingrave* in Strasbourg was a great critical success. He recently conducted *Lucia di Lammermoor* and *Madama Butterfly* in Rouen as well as Bartók's *Bluebeard's Castle* and Martinu's *Ariane* at the Opéra du Rhin and is scheduled to do *Tosca* at Opéra de Nancy, and *Siegfried* and *Götterdämmerung* at Marseilles

From 1989 to 1995 Claude Schnitzler directed the Orchestre du Bretagne while continuing his guest activities with the main French and certain foreign orchestras: Orchestre de l'Opéra de Paris, Orchestre Philharmonique du Radio France, Orchestre National d'Ile de France, Orchestre de l'Opéra de Lyon, Orchestre National Bordeaux Aquitaine, Orchestre Philharmonique de Montpellier, the Barcelona Liceu, La Fenice in Venice, Teatro Regio in Turin and the Théâtre Royal de la Monnaie in Brussels.

### JOËL LAUWERS (Belgium) Director

Joël Lauwers was born in Brussels in 1966. From 1988 to 1994 he worked at La Monnaie in Brussels, first as stage manager and later as Assistant Director. His activities since then, as assistant or co-director, mainly with Luc Bondy or with Karl-Ernst and Ursel Herrmann, have brought him to many of Europe's most important opera houses. He has worked amongst others at La Monnaie and also at the Théâtre du Châtelet and the Théâtre des Champs-Élysées in Paris, at Covent Garden, the Lyon Opéra, the Frankfurt-Oper and the Salzburg Festival.

In 1994 Joël Lauwers began to stage his own productions, starting with Scarlatti's *Il trionfo dell'onore* at the Théâtre de la Place in Liège and in Brussels the following year. In 1995 he also staged *Idomeneo* at La Monnaie. From December 1997 to March 1998 he staged an Opera-Studio production in Brussels of Prokofiev's *Love of the Three Oranges*. This summer he will be back in Salzburg for *Die Entführung aus dem Serail* and *Le nozze di Figaro*.



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### LOUIS DESIRÉ (France) Designer

Louis Desiré spent the first ten years of his career as a design assistant, working in Marseilles, Monte Carlo, Naples, San Francisco, Barcelona and other opera houses. His first work as an independent designer was at Catania where he designed Petrika Ionesco's production of Weber's exotic opera *Oberon*. Then he designed *Elektra* for Jean Claude Auvray in Orange and *La forza del destino* in Orange and Montpellier. This was followed by *Un ballo in maschera* in Lausanne and *Macbeth*, for which he was Assistant Director, in Montpellier. Also for Montpellier he designed *L'heure espagnole*, *Vol de nuit*, *Hoffmann*, *Faust*, *Repubblica!* and, recently, *Samson et Dalila*. At Monnaie in Brussels he has designed Joël Lauwers's productions of *Idomeneo* and Scarlatti's *Il trionfo dell'onore*. Next season he will be back in Montpellier to design Poulenc's *Les mamelles de Tirésias* and travel to Athens for a revival of Prodromidès's *Goya*, created in Montpellier and Marseilles. He will also travel to London and to Buenos Aires to design Piazzola's tango opera *Maria de Buenos Aires*.

### NICK MCCALL (UK) Lighting Designer

Born in Scotland, Nick McCall now lives in Belfast. He has lit theatre, dance, opera and concerts in Ireland, the UK, mainland Europe and North America. His work at Dublin's Abbey Theatre includes *Good Evening*, *Mr Collins*; *The Crucible*; *The Man Who Became a Legend*; and *Six Characters in Search of an Author*. Elsewhere in Ireland he has lit *Stone and Asbes* for Prime Cut; *Milseog an tSambraidh* for Amharclann de hÍde; *Northern Star* for Rough Magic; *The Field* at the Gaiety; *The Pirates of Penzance* at the Olympia; *Perfect States* for Irish Modern Dance; *Hamlet* for Second Age; three Synge plays for the Samuel Beckett Centre and many shows with Charabanc Theatre Company in Belfast. Other work includes shows for the Royal Lyceum Theatre in Edinburgh; the Tron Theatre in Glasgow; Dundee Repertory Theatre; Glasgow Grand Opera Society and the Actors' Touring Company.

### NICOLAS MARTY (France) Assistant Director

Nicolas Marty grew up in the South of France before moving to Paris, where he now lives. He has trained in various forms of theatre, including acting, music, and the art of circus. In Paris he studied singing with the celebrated French soprano Renée Doria, who introduced him to the world of opera. In order to pay for his tuition he worked as an actor with the Paris Opéra at the Bastille. Three years ago he decided to move into opera production and has since worked throughout France assisting such directors as Pierre Coustant, Denis Krief and Dieter Kaegi. This is Nicolas Marty's first visit to Ireland.



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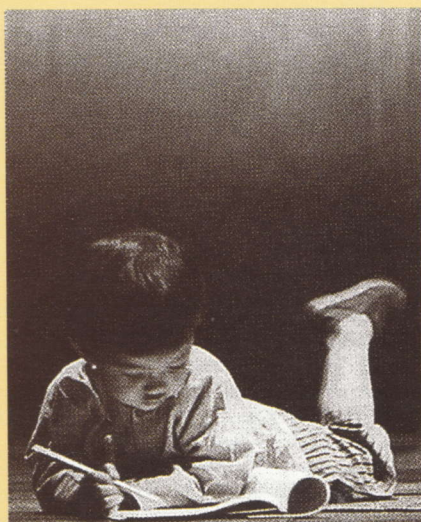
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### FERGUS SHEIL (Ireland) Chorus Master/Head of Music

Fergus Sheil, who made his operatic conducting debut with Opera Ireland's *L'elisir d'amore* in 1996, was born in Dublin and studied music at Trinity College, where he formed his own orchestra. He studied conducting with Leon Barzin in Paris and at masterclasses in England, Germany and Italy. He began working in opera at Wexford Festival in 1993, initially as Assistant Conductor and then as Chorus Master. In addition to his work with Opera Ireland, he has directed contemporary works for Opera Theatre Company. In 1995 he won the BRI Conducting Competition in the UK and was subsequently engaged by the RTÉCO, with whom he has already made a number of broadcasts, including some of music by young composers. For Lyric opera he has conducted Donizetti's *Lucia di Lammermoor* and Puccini's *La Bobème* at the NCH, where he has also conducted the Orchestra of St Cecilia and the Irish Chamber Orchestra in concerts. Two years ago he made his UK debut with the Northern Sinfonia in Durham.

### MAIRÉAD HURLEY (Ireland) Répétiteur

Mairéad Hurley studied under Rhona Marshall at the RIAM in Dublin as well as at UCD and the National Opera Studio in London. Currently working as répétiteur at the DIT Conservatory of Music and Drama, she has performed extensively throughout Ireland and the UK as recitalist, accompanist and répétiteur. She has prepared operas for Opera Ireland (most recently *Macbeth* and *The Merry Widow*), Opera Touring Company, Opera Northern Ireland and the RTÉ Proms. Last year she prepared ONI's productions of *Madama Butterfly* and *Idomeneo*, and earlier this year she prepared Humperdink's *Hansel and Gretel* for the Belfast-based company.

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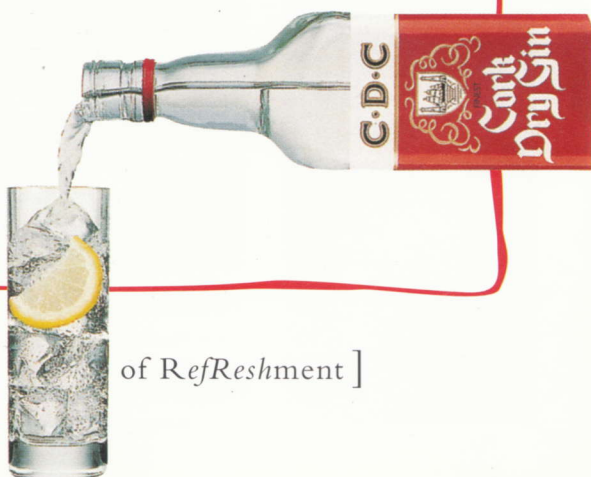
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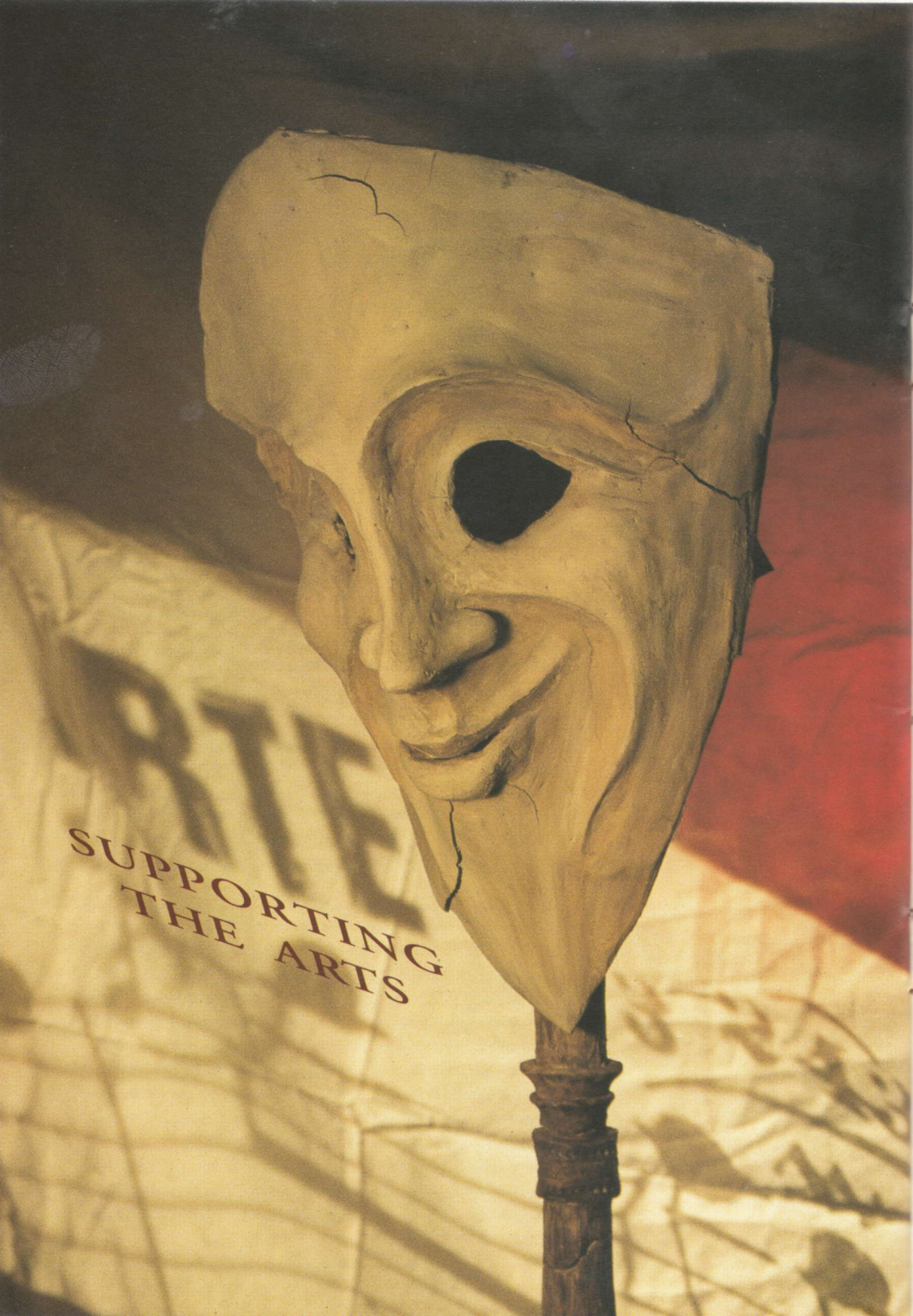
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# GAIETY THEATRE

The Gaiety wish to acknowledge the support of  
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## INFORMATION AND SERVICES

**BOOKING INFORMATION:** The Box Office is open Monday-Saturday 11a.m. - 7p.m. for advance bookings. Credit Card Bookings accepted by telephone 677 1717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaiety Theatre and enclose SAE or add postage to your remittance.

**GIFT VOUCHERS:** May be purchased at the Box Office.

**LATECOMERS:** In response to general request, latecomers will not be admitted until a suitable break in the performance.

**FIRE PROCEDURE:** In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest fire exit, which is clearly marked.

**GENERAL INFORMATION:** Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

**KIOSK:** The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

**ICES:** Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

**BARS:** Bars are situated on the Parterre, Dress Circle and Grand Circle levels. All bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars. The interval order from is displayed in the Foyer and in each Bar. Coffee is available.

At the end of the performance, John B's bar on the Parterre level will remain open. The Gaiety bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserve the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

## FORTHCOMING ATTRACTIONS AT THE GAIETY THEATRE

If you are interested in the Gaiety's coming season please fill in the form below and give it to usher on duty or send it to:

THE GAIETY THEATRE, SOUTH KING STREET, DUBLIN 2.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone Number: \_\_\_\_\_

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